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ADVANCED PLACEMENT PROGRAM IN GERMAN.
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THE STEPS NECESSARY IN ESTABLISHING AN ADVANCED PLACEMENT PROGRAM IN GERMAN ARE DISCUSSED IN THIS BULLETIN FOR TEACHERS AND ADMINISTRATORS. THE COURSE DESCRIBED IS AN ALTERNATE FOR THE REGULAR 6TH-YEAR COURSE OFFERED IN THE 12TH GRADE. GUIDELINES ARE SUGGESTED FOR SELECTING STUDENTS, ASSIGNING TEACHERS, DESIGNING THE COURSE, ADMINISTERING THE PROGRAM, AND DEVELOPING METHODOLOGY FOR IMPROVING STUDENTS' LANGUAGE SKILLS AND TEACHING LITERATURE. SPECIFIC TECHNIQUES ARE SUGGESTED FOR TEACHING STUDENTS TO READ AND INTERPRET LITERATURE, WITH SAMPLE LESSON EXCERPTS GIVEN TO ILLUSTRATE CLOSE READING OF A PROSE PASSAGE AND A POEM. THE LAST THIRD OF THE BULLETIN IS A BIBLIOGRAPHY OF REFERENCES FOR THE TEACHER, LITERARY AND CRITICAL WORKS RECOMMENDED FOR THE CLASS, RECORD CATALOGS, AND MAGAZINES. LISTS OF EUROPEAN AND AMERICAN BOOK SUPPLIERS ARE INCLUDED. (AM)

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Advanced Placement Program in German

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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The University of the State of New York/The State Education Department
Bureau of Secondary Curriculum Development/Albany 1965

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in

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FOREWORD

For a number of years, the State Education Department has encouraged and assisted schools to make special provision for the education of gifted pupils. It is in accord with this policy that this publication, *Advanced Placement Program in German*, now joins the series of similar statements for French, Spanish, Latin, English, American history, mathematics, chemistry, and biology.

Basic material for the suggestions given was drawn from *Advanced Placement Program: Course Descriptions* (1964) published by the College Entrance Examinations Board.

The initial step in preparation of the manuscript was the formation of an advisory committee, which included Robert M. Browning, Hamilton College; Gertrude Gunther, Hempstead High School; Eleanor Marshall, Scarsdale High School; Elaine Primavera, East High School, Rochester; and Louis Raichle, Curtis High School, New York City.

The manuscript was prepared by Gertrude Gunther. Dr. Browning and Dr. Raichle made notable contributions to the content, especially in regard to the study of German literature and to the bibliography.

The manuscript was reviewed by Sidney Weissman, Plainedge High School, and Frederick J. Churchill, Herricks Public Schools, New Hyde Park.

The Department is indebted to all of these teachers who contributed their efforts and professional knowledge to the work.

W. Robert Kelley, Supervisor of Education for the Gifted, assisted in preparing the description of the organization and administration of the course.

The project was under the general direction of Paul M. Glaude, Chief, Bureau of Foreign Languages Education. Paul E. Dammer, then newly appointed Associate in Foreign Languages Education, helped with final proofreading of the document.

The development of the manuscript was under the editorial direction of Richard G. Decker, Associate in Secondary Curriculum.

Gordon E. Van Hooft
Chief, Bureau of Secondary Curriculum Development

William E. Young
Director, Curriculum Development Center

Organi.ation of the Advanced Placement Course

Introduction

The course in German described in this publication is a college-level course designed for students who are gifted in foreign language study and who intend to seek advanced placement in the college freshman year by taking the Advanced Placement Examination given by the College Entrance Examination Board. Because of the difficult nature of this program, it is recommended that the Advanced Placement Course be offered five periods a week in grade 12 as the final year of a six-year sequence in the language. However, this course does not in any way replace the final year of a six-year sequence in the case of pupils who are not participating in the Advanced Placement Program. Above all, it must not be allowed to replace the normal fourth year of study for the generality of pupils in a four-year sequence beginning in grade 9.

In specifying a college-level course in German, it must be realized that no single pattern exists among colleges for such a course, either in content or achievement. It is the responsibility of each school, therefore, to determine the specific content of the course to achieve the goals expressed in the *Advanced Placement Program: Course Descriptions*, College Entrance Examination Board, 1964 or later.* The Department has prepared this statement to assist schools in planning such a course.

The secondary schools may wish to develop college-level courses for gifted students, whether the students intend to seek advanced placement in college by taking the examination given by the Advanced Placement Program of the College Entrance Examination Board, or whether they are seeking enrichment of their high school studies. Qualified pupils should be encouraged to take the APP examination. It is also advisable that they ascertain the policy of the college of their choice in regard to accelerated or advanced placement

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*College Entrance Examination Board, Box 592, Princeton, New Jersey. $1.50

programs. The fact that a high school student has completed a year's work in an advanced course in the high school does not necessarily mean that a college will grant advanced placement or college credit to the student. It is to be noted that the examination part of the Advanced Placement Program is open to any student, whether or not he has taken a special course. School personnel who are interested in the Advanced Placement Program should consult *Advanced Placement Program: Course Descriptions*.

Selection of Students

The Advanced Placement Course in German should be limited to students who have demonstrated a special aptitude for language and literature, and who have the intellectual ability and maturity necessary for a college-level course of this kind. The number of students who could profit from an Advanced Placement Course would vary with the type of community served by the school. Typically the number is relatively small. Participation in the program presupposes a better-than-average control of the basic skills; it also presupposes a keen interest in literature, the effective study of which involves the development of aesthetic awareness, depth of perception, and reading skills of a high order.

It is important that identification and selection of the able and ambitious pupil in the foreign language field be made as early as possible.

Selection of students for the college-level course should be based on information gathered from a number of different sources. Teachers who know the students are asked to make recommendations. Those recommended are invited to apply for the courses. Parent consent is usually asked, not only because the courses involve a certain outlay of money, but also because the parent, who knows best the child's plans and outside schedule, can judge whether so demanding a course can be managed. School records are consulted; intelligence quotients, results of standardized tests, attendance records, and relative standing in class must be considered. It is especially important that the student's general scholastic achievement be high so that his work in other subjects may not suffer because of the demands of this one. The school

would take into account any experience in the language in elementary school which might have contributed to early and unusually good control of the language, and which might appreciably facilitate participation in the program. Guidance counselors and teachers are consulted not only on academic standing, but on general adjustment. Has the student the maturity, emotional balance, and health to undertake a difficult program? Has he good work habits? Are home conditions such as will permit him to work as many hours as college work demands? Because of the amount of time and effort required for any APP course, and the degree of specialized interest implied, a school should exercise caution in granting a student permission to enroll in more than one APP course.

It is possible, of course, to stipulate a minimum I.Q. or past achievement record for the candidate; this will depend in great measure on the school. More important, however, is the factor of eagerness to take the course - not so much to obtain credit, but to work on a high level. Such eagerness indicates a conscious need and readiness for a more challenging course of study. Often the student who has this readiness will show evidence of it in other ways. He is likely to have read widely and to know well certain of the classics. Where the opportunity exists, he will have had contact with theaters, opera, museums, lectures; he may be a collector of stereophonic recordings or a leader of school activities. In effect, he is intellectually curious and has begun to be a person of culture.

Selection of Teachers

Teachers as well as students must be specially qualified for this program if it is to prove successful. The selection of the teacher is governed by the interest of the teacher in the program, his readiness to work on the college level, and the preparation he has had in the study of both language and literature. He must be fluent in the language and preferably, should have lived and studied abroad. He must have a broad knowledge of culture and literature and the ability to interpret and present literature on a college level. The teacher must realize that the course goes beyond the high school level in the reading of German literature, and that emphasis is placed upon critical analysis of literary works requiring mature response on the part of the student. It is

important that both the teacher and the administration anticipate the need for devoting extra time to this course.

Administration of the Course

If college-level work is given in the high school, it should be part of a well-planned sequential program of at least six years beginning in grade 7. Instruction should be provided five times a week throughout the sequence of grades 7 through 12. Ideally, college-level courses should be preceded by courses for prospective APP students for one or two years previous to the college-level course. When a preparatory sequence for the most able pupils cannot be scheduled, the teacher can provide these individuals with the necessary extra assignments and challenging experiences at the earlier levels under two conditions. The teacher must be willing to undertake the additional preparation and the administration must provide a reduced work load to compensate for the extra preparation.

The most effective and profitable way of introducing college-level courses is through the formation of a special class of students screened and qualified for a college-level course of this kind.

On the other hand, in schools where there is a small student population with resulting small registration in language courses, it might be impracticable, if not impossible, to schedule an extra class for college-level work. In this instance, neighboring schools could cooperate in forming one class in one of the schools to receive students from the other schools.

A third way of introducing the course has been tried. The exceptionally able and ambitious students are placed in the regular German 4, 5 or 6 class and provided with extra assignments and tutorial help. However, this arrangement does not provide the students with a genuine APP course, and it is not recommended. Improper selection of students and/or inadequate conditions of instruction normally lead to mediocre results. The dilemma that many schools may face is that between a laudable desire to participate in the program and the difficulty of providing the truly favorable conditions outlined here. When in doubt, schools should resolve their

problems in favor of quality.

As indicated before, it is important that the teacher and the administration anticipate the need for devoting extra time to this course. Conference time should not be the gift of the teacher. In many schools, conference time replaces such nonteaching assignments as study-hall and cafeteria supervision. The teacher's schedule might well provide a period designated for conferences and the necessary extra preparation. This extra work should not be undertaken by either student or teacher unless the work load of both is otherwise lightened.

Even with optimum programming conditions, advanced classes must be kept small as compared with most high school classes. It is suggested that registration for the advanced placement course in German be limited to a maximum of twenty students.

Content, Method, and Evaluation

Differences between high school and college-level courses may be found in content, certain aspects of method, and in the achievement expected of the student. In the sections which follow, some factors of the advanced placement course will be discussed.

Outcomes and Objectives

The objectives of the German course sponsored by the College Board are given in its 1964-65 statement as follows:

"By the time they start their last year of German in secondary school, candidates should be able: 1) to understand spoken German in connected discourse or in simple lectures; 2) to express everyday experiences in conversational German; 3) to read German prose and poetry of moderate difficulty; and 4) to write simple German with reasonable ease and accuracy.

"Beyond the acquisition of these basic skills, advanced placement candidates should prepare in two areas: they should develop an increasing familiarity with the German

language as a mode of expression distinctly different from English and they should develop a capacity for literary interpretation and critical analysis of representative works by major German authors. Both of these aims can be achieved by reading works suggested in the two lists below." (Lists appear on pages 7 and 8.)

The objectives are further contained, both explicitly and implicitly, in the following sections.

Listening and Speaking

This Department upholds the thesis that the pursuit of audio-lingual skills must continue at a rate compatible with suitable development of the other skills throughout the whole language-learning period. At the reading level, this aim is best accomplished by the teacher who conducts the class in German. A six-year sequence affords more time to structure lessons in such a way that what needs to be said is not beyond the students' ability to comprehend the language and express themselves in it.

The Advanced Placement Examination tests audio-lingual skills with three listening comprehension questions (one of which is a lecture on a literary or cultural topic) and one question to test speaking.

In this college-level course, the practice of audio-lingual skills becomes an integral though incidental part of the reading phase. Actually, the requirement of critical analysis affords ample opportunity for discussion in German, provided technical terminology is gradually introduced. Students may not be able to express themselves as well as their peers in Germany, but experience has shown that they do communicate, and that they constantly improve through continued practice. This is not to say that in difficult moments the teacher may not occasionally resort to English for clarification. But the use of English should be kept at the bare minimum if the discipline of thinking in German is to be maintained.

Soon after the beginning of the year, when students have had an opportunity to observe the teacher's method of analysis, they could take turns on occasion in leading the discussion. The teacher should develop in the students the

control of vocabulary and structure necessary to foster the most efficient oral discussion of the literature being read. Memorization of selected passages and poems is recommended to extend the control of German as well as to develop appreciation. The teacher may arrange discussions on newspaper articles. A newspaper like Die Zeit (see appendix) contains excellent exploratory features in the fields of art, politics, the theater, sociology, and so forth. The teacher could ask the students to subscribe to several issues of such a paper each semester. The teacher could use these materials as one basis for preparing the students for the lecture question of the APF examination.

Reading and Literature

Students entering a college-level course will have mastered all the skills pertaining to reading. That is to say, language structure will no longer pose a problem in their reading, although it is expected that they will continue to expand their acquaintance with the vocabulary of German.

In the college-level course the emphasis will be on the study of literature and on the development of a capacity for literary interpretation and critical analysis. The College Board Course Description for German provides two reading lists: one contains the required reading, and the other is an optional list from which four books may be elected. The lists which follow are from the 1964 edition. It is expected that all teachers will obtain current editions in order to become immediately aware of any changes in the lists.

Required Works

Goethe, selected poems, *Urfaust*
Schiller, selected ballads, *Maria Stuart*
Heine, selected poems
Kleist, *Michael Kohlhaas*
Keller, *Kleider machen Leute*
Mann, *Tonio Kröger*
Rilke, selected poems
Kafka, *Der Hungerkünstler*, *Das Urteil*

Optional Works

Lessing, *Minna von Barnhelm*, or *Nathan der Weise*, or *Emilia Galotti*
Tieck, *Der blonde Eckbert*
Eichendorff, *Aus dem Leben eines Taugenichts*
E. T. A. Hoffmann, *Der goldene Topf*, or *Das Fräulein von Scuderi*
Chamisso, *Peter Schlemihl*
Stifter, *Bergkristall*
Mörike, *Mozart auf der Reise nach Prag*
Grillparzer, *Der arme Spielmann*
Hebbel, *Maria Magdalena*
Meyer, a Novelle
Storm, a Novelle
Fontane, *Irrungen Wirrungen*
Hauptmann, *Bahnwärter Thiel* or *Einsame Menschen*
Schnitzler, *Der grüne Kakadu* or *Leutnant Gustl*
Hofmannsthal, selected poems, *Der Tor und der Tod*
Hesse, *Knulp*
Brecht, *Der gute Mensch von Sezuan*
Dürrenmatt, *Der Besuch der alten Dame*, or *Der Richter und sein Henker*
Frisch, *Biedermann und die Brandstifter*
Borchert, *Draussen vor der Tür*

The spirit in which the reading is to be done is expressed in this quotation from the *Advanced Placement Program Course Descriptions:*

> "The authors represented in these lists range chronologically from Lessing to Dürrenmatt. However, an advanced placement course should not under any circumstances be a survey course in German literary history, nor should it unduly stress the authors' biographies."

The literary portion of the College Board advanced placement examination further provides the key for the method to be applied in the study of literature in this course. The approach is through the authors, and the method is inductive, i.e., the reasoning is from particular facts and individual cases to general conclusions. Significant passages are read closely and related to the work as a whole. As their study of literature progresses, students

compare works of the same author, of the same period, and of different periods.

The starting point for any interpretation should be the language of the work itself. *How* a thing is said becomes as important as *what* is said. Words are analyzed not only for their meaning but for their form, some aspects being sequence of vowels, as in assonance; sequence of consonants, as in alliteration; rhyme; other sound effects, such as the softness of certain consonant sounds; use of long and short words; word and phrase repetitions which form patterns; the level of usage, whether colloquial or literary; the use of foreign words; imagery, symbolism, and so forth.

Beyong this, students become attentive to punctuation marks as they reveal meaning, emotion, or structure. They study the rhythm of sentences, paragraphs, or stanzas, and observe techniques whereby authors slacken or hasten pace. They heed component parts and turning points in such larger units as short stories and plays.

They see how these and other elements are related to the intellectual and emotional content of the work. Beyond such considerations of style, techniques, and aesthetic qualities, discussions will naturally lead to the historical background as well as the ethical, philosophical, and social issues that may be involved.

The teacher draws the students out by means of his questions about the text, but he holds back when the students perform well under their own power. Profuse application of technical terminology is suppressed in order to facilitate the class use of German as a vehicle for discussion. However, needed terms can be learned gradually.

Below are lesson excerpts to illustrate how an advanced placement teacher may guide students in the close reading of a prose passage and a poem. They are intended merely to be suggestive, not to exhaust the subject.

The prose selection is from Goethe's "Dichtung und Wahrheit." Here the young Goethe, upon his arrival in Strassburg as a student, views the surrounding countryside from the Münster tower.

...um nicht den schönen Augenblick einer hohen und heiteren Sonne zu versäumen, welche mir das weite reiche Land auf einmal offenbaren sollte.

Und so sah ich denn von der Plattform die schöne Gegend vor mir, in welcher ich eine Zeit lang wohnen und hausen durfte; die ansehnliche Stadt, die weit umherliegenden, mit herrlichen dichten Bäumen besetzten und durchflochtenen Auen, diesen auffallenden Reichtum der Vegetation, der, dem Laufe des Rheins folgend, die Ufer, Inseln und Werder bezeichnet. Nicht weniger mit mannigfaltigem Grün geschmückt ist der von Süden herab sich ziehende flache Grund, welchen die Iller bewässert; selbst westwärts nach dem Gebirge zu finden sich manche Niederungen, die einen ebenso reizenden Anblick von Wald und Wiesenwuchs gewähren, so wie der nördliche mehr hügelige Teil von unendlichen kleinen Bächen durchschnitten ist, die ein schnelles Wachstum begünstigen. Denkt man sich nun zwischen diesen üppig ausgestreckten Matten, zwischen diesen fröhlich ausgesäten Hainen alles zum Fruchtbau schickliche Land trefflich bearbeitet, grünend und reifend und die besten und reichsten Stellen desselben durch Dörfer und Meierhöfe bezeichnet und eine solche grosse und unübersehliche, wie ein neues Paradies für den Menschen recht vorbereitete Fläche näher und ferner von teils angebauten, teils waldbewachsenen Bergen begrenzt, so wird man das Entzücken begreifen, mit dem ich mein Schicksal segnete, das mir für einige Zeit einen so schönen Wohnplatz bestimmt hatte.

After the selection has been read by the students at home, the teacher might guide class discussion as in the following:

Lehrerin. *Offenbaren* ist hier stilvoller als *zeigen*, und das liegt teilweise an den vier Vokalen. Wie wird der Vokal o̲ durch benachbarte Wörter betont?

Alle. Die Wörter sind 'hohen,' 'Sonne' und 'sollte.'

Lehrerin. Das letzte Buch im Neuen Testament heisst "Die Offenbarung." Welches Gefühl schwingt also vielleicht in Goethes Text bei *offenbaren* mit?

Tom. Es ist ein religiöses Gefühl.

Lehrerin. Ja, *offenbaren* ist ein erhabenes Wort. Wovon

spricht Goethe im Zusammenhang mit *offenbaren?*

Nancy. Er spricht vom Land.

Lehrerin. Wir wollen die Grundgedanken dieses Abschnittes zusammenfassen. Was beeindruckte Goethe bei dieser Landschaft? Wir können die Hauptgedanken dadurch erkennen, dass Goethe sie betonend wiederholt.

Kathy. Goethe ist überwältigt von seiner Umgebung. Er findet alles, was er sieht, sehr schön. Es ist klar, dass er das Land liebt.

Tom. Der Reichtum des Landes beeindruckt ihn. Er schreibt den Stamm *reich* dreimal: das *reiche* Land, *Reichtum* der Vegetation, die *reichsten* Stellen.

Lehrerin. *Vegetation* bedeutet *Pflanzenwachstum*. Wie führt Goethe den Begriff *wachsen* oder *entwickeln* hier aus?

Jerada. Der flache Grund ist mit mannigfaltigem Grün geschmückt.

Elizabeth. Die Niederungen gewähren einen reizenden Anblick von Wald und Wiesenwuchs.

Jon. Goethe ist dankbar für die kleinen Bäche, die das Wachstum begünstigen.

Nancy. Auf den grünen Feldern reift die Frucht.

Karl. Das Wort *grün* führt den Gedanken *wachsen* aus.

Tom. *Ausgesät* vor *Hainen* erinnert an *Samen* und deutet so auf *entwickeln*.

Lehrerin. Wie wachsen Goethes Worte in diesem Abschnitt? Wie steigern sie sich?

Elizabeth. *Reich* (vor Land) wird *üppig* (vor Matten).

Nancy. Das Wort *weit* (vor Land) wächst zu *unendlich, unübersehbar*.

Tom. Ein Hain ist lieblicher als ein Wald, und das Land überhaupt wird zum Paradies.

Kathy. Goethe schafft ein Bild von vollkommener Ruhe.

Lehrerin. Ja aber es ist keine statische Ruhe. Es ist Ruhe im Sinne eines Einklangs der Dinge. Mit welchen Mitteln erzielt er diese Stimmung?

Karl. Durch die Adjektive. Die verschiedenen Teile verhalten sich harmonisch zu einander.

Valerie. Die fleissigen Leute passen zum Land. Sie arbeiten und bestellen die fruchtbaren Teile.

Lehrerin. Ja, Land und Leute bilden eine Einheit, sowie die verschiedenen Teile des Landes zueinander.

Nancy. In diesem Paragraphen spricht Goethe über Gottes Gunst dem Lande gegenüber.

Lehrerin. Erwähnt Goethe das Wort *Gott* hier? Darf Nancy Gott in ihre Deutung hineinbeziehen?

Nancy. Wenn Goethe das Wort Gott nicht ausdrücklich erwähnt, so deutet er doch einen Schöpfer an in der Zeile *wie ein neues Paradies für den Menschen recht vorbereitete Fläche*. Wer hat denn diese Stelle vorbereitet?

Tom. Diese Stelle kann sich zufällig vorbereitet haben.

Lehrerin. Jetzt müssen wir geduldig sein, bis wir weiter in Goethe eingedrungen sind. Dann werden sicher andere Stellen diese Frage beleuchten.

The poem selected for illustrative purposes is Rilke's "Wilder Rosenbusch," published in 1924.*

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* Rilke, Rainer Maria. *Sämtliche Werke*. Frankfurt am Main. Insel-Verlag. Selection reprinted by permission of the publisher.

Wie steht er da vor den Verdunkelungen
des Regenabends, jung und rein;
in seinen Ranken schenkend ausgeschwungen
und doch versunken in sein Rose-sein;

die flachen Blüten, da und dort schon offen,
jegliche ungewollt and ungepflegt:
so, von sich selbst unendlich übertroffen
and unbeschreiblich aus sich selbst erregt,

ruft er dem Wandrer, der in abendlicher
Nachdenklichkeit den Weg vorüberkommt:
O sieh mich stehn, sieh her, was bin ich sicher
und unbeschützt und habe was mir frommt.

After the pupils have read the poem aloud in class, the teacher might introduce the analysis as was done in the following reproduction of an actual class discussion:

Lehrerin. Was bildet einen Gegensatz im ersten Verspaar?

Elizabeth. *Jung und rein* steht *Verdunkelungen des Regenabends* gegenüber.

Lehrerin. Welche gegensätzlichen Dinge betont das Wort *doch* im zweiten Verspaar?

Lorrie. Ausgeschwungen and versunken.

Lehrerin. Wie ist der Rosenbusch ausgeschwungen?

Elizabeth. In seinen Ranken.

Lehrerin. Wie schwingen die Ranken?

Elizabeth. In die Ferne.

Tom. Aber auch zum Wanderer.

Lehrerin. Achten Sie auf die Versreime. Sie kommen mir sehr aufschlussreich vor.

Lemie. Die Ranken sind ausgeschwungen vor den Verdunkelungen.

Lehrerin. Warum biegen sich die Ranken nach aussen?

Tom. Sie wollen schenken.

Lehrerin. Was bedeutet wohl *in sein Rose-sein versunken?*

Jon. Vielleicht bedeutet es: der Rosenbusch folgt seinem eigenen Gesetz.

Lehrerin. Ich glaube, der Rosenbusch schliesst alles aus, was nicht seinem Ich entspringt, was nicht seiner eigenen Existenz entspricht.
Hat es vielleicht eine Bedeutung, dass Rilke *rein* und *Rose-sein* reimt?

Lembi. Er will sagen, dass das Sich-selbst-sein rein ist.
Er bejaht es.

Lehrerin. Welche Spannung besteht in dem dritten Verspaar?

Jon. Die Blüten sind offen, aber niemand will sie.

Lehrerin. Nein, Jon, das stimmt nicht. *Ungewollt* bedeutet hier, dass der wilde Rosenbusch ganz unabhängig von den Menschen blüht. Kein Mensch hat die Blüten beabsichtigt, die auch niemand pflegt.
Was bedeutet nun im dritten Vers: *von sich selbst unübertroffen?*

Elizabeth. Der Busch tut, was er glaubte, nicht tun zu können.

Lehrerin. Und was ist das vielleicht?

Jon. Der Rosenbusch blüht dieses Jahr besser als voriges Jahr.

Lehrerin. Was bedeutet: *aus sich selbst erregt?*

Nancy. Bedeutet das, dass der Rosenbusch von sich selbst beeinflusst war und blühen wollte?

Lehrerin. Ja, in dem Sinn, dass er sich aus sich selbst entfaltet. Was ist ein anderes Wort für *erregt* hier?

Jerada. Gewachsen.

Lehrerin. Was besagt das Wort *unbeschreiblich?*

Elizabeth. Das Wachsen ist so geheimnisvoll.

Lehrerin. Ja, der Vorgang ist so unfassbar. Wie ist dem Wanderer zumute?

Tom. Er denkt nach.

Lehrerin. Wie bildet der Rosenbusch einen Gegensatz zum Wanderer?
Wie klingt seine Stimme in den kurzen Ausrufen?

Tom. Stolz.

Lehrein. Und?

Tom. Wie die eines Kindes.

Lehrerin. Ja, die kurzen Ausrufe springen wie ein hüpfendes Kind. Der Rosenbusch ist heiter - der Wanderer bedrückt. Was bedeutet: *was bin ich sicher?*

Elizabeth. Der Rosenbusch ist da. Und er ist, was er ist.

Lehrerin. Weiter.

Tom. Der Rosenbusch weiss, was er werden soll, und was er tun soll. Und er weiss das von selber.

Lorrie. Der Rosenbusch will sein Schicksal.

Lehrerin. Welches Wort in den letzten zwei Versen bildet einen Gegensatz zu *sicher?*

Nancy. Ungeschützt.

Lehrerin. Was bedeutet wohl dieser augenscheinliche Widerspruch?

Nancy. Der Rosenbusch braucht den Schutz der Menschen nicht.

Lehrerin. Ja, das letzte Verspaar deutet auf die Vollkommenheit des Rosenbusches. Etwas, was vollkommen ist, braucht keinen Schutz, denn der Begriff *Vollkommenheit* schliesst den Begriff *Schutz* ein. Der Rosenbusch hat alles, was ihm frommt.

Following this introductory clarification and interpretation of words, further discussions might include an analysis of the images *wilder Rosenbusch, Wanderer, Blüten,* and *Verdunkelungen;* of the significance of the variations of the metrical pattern in the words *jegliche, so, ruft,* etc.; of the way in which the rhymes contrast or reinforce ideas; of the intensification of words by their juxtaposition (example: *sicher* and *ungeschützt*); of the delicate impressionistic touches that create moods of sadness and joy; and of the words that express underlying awe and reverence.

When an APP class has accomplished some extensive reading, its discussions will begin to include comparisons of two or more works in their many aspects. For example, a topic based on the readings listed in the "acorn" book might be the striking similarity of theme, problems, and conclusions contained in Eduard Mörike's *Mozart auf der Reise nach Prag* and Thomas Mann's *Tonio Kröger.*

A comparison of these two short stories might start with the similarity of theme, which is that an artist has unique problems stemming from a predicated antithesis between his calling and his life as a human being, a dichotomy of *Geist* and *Natur.* An artist's destiny is described in *Tonio Kröger* as that of *"ein Bürger, der sich in der Kunst verirrte,"* and in the Mozart work as *"eine völlig veränderte Ordnung nach unseren Begriffen von dem, was allen Menschen ziemt und frommt."*

The class will note that in *Tonio Kröger* various facets of the theme are expressed to a large extent through the mouth of the hero, who, with full self-awareness, formulates the problems arising from what he believes to be the dualism within him of compulsive intellectualism, abnormality, and disengagement, and of his yearning for association with throbbing, normal, and complacent humankind. In Mörike's fictional biography, it will be seen that the theme is executed more objectively in the unfolding actions and events

of Mozart's life, in which his mission as an inspired composer conflicts with his mundane affairs. The Mörike work is more expansive than the tightly structured *Tonio Kröger*.

The students will point out other places where the ideas of the two books overlap. These include the portrayal of an artist as likely to become guilty on occasion of unwittingly violating the law; for example, Mozart inadvertently takes a pomegranate not belonging to him, and Tonio Kröger travels without the required identification papers. In both books, the heroes seek recuperation and stimulation through contacts with the ordinary people; Mozart drinks a *Brunnenobermeister* under the trees of a tavern that contains a bowling alley and a small shop; Tonio Kröger seeks out the blond, blue-eyed northerners at a Danish seashore. Both artists are expended by their labors; this is merely mentioned in Mann's work, but runs like a thread through the whole of Mörike.

Thomas Mann resolves the conflict in *Tonio Kröger* by a compromise that marks the final turning point of the story. The hero accepts his role of disengagement, but allows himself the privilege of empathy with the counterpart world as a means of nourishing his art. In the Mörike story, two turning points reveal Mozart eminently successful in his art; however the book ends indeterminately with only a temporary improvement in Mozart's material affairs.

In contrasting the two works, the class should note that Mörike devotes considerable space to illustrating the satisfaction which an artist derives from an appreciative following. Although the hero of *Tonio Kröger* similarly affirms the importance to an artist of enthusiastic supporters, he bemoans the fact that those who understand him are artistic (which to him is synonymous with incomplete or degenerate), whereas the sound, whole, and completely ordinary people do not need to supplement their lives with art.

A complementary approach to reading in breadth is exemplified in the following comparison of themes and treatment of themes in three works which are listed for required reading in the *Advanced Placement Program Course Descriptions* (1964), and which are cited therein as contributing to a

typical examination question. The three works are: *Maria Stuart* by Schiller, *Michael Kohlhaas* by Kleist, and *Das Urteil* by Kafka.

Through adroit questioning and firm guidance the teacher strives to assist the class in recognizing and identifying elements of similarity and dissimilarity in the three authors. He may point out (or elicit from the class) the fact that in each of these works the main character willingly accepts his burden of guilt and retribution as forms of personal expiation. The expiation concept can be identified as one of the consequences of unethical, criminal, immoral, or anti-social behavior. Maria Stuart is guilty of Darnley's death; the same cannot be said of her involvement in the conspiracy against Elizabeth. The teacher will seek to elicit from the students the rather inescapable conclusion that Maria goes willingly to her death because she hopes in this way to atone for what she acknowledges to be her guilt.

The broader aspects of this purification process and the involvement of entire segments of the ruling class can be recognized in Kohlhaas. In his frustration, Kohlhaas fights chaos with chaos, revenge with revenge, and incites to rebellion and murder. Like Maria, Kohlhaas ultimately accepts his death sentence as the only possible expiation for the crimes he has committed. With Maria, the crime was murder; with Kohlhaas, vengeance and the abrogation of personal social responsibility.

The teacher can assist the class in identifying similar elements of guilt and atonement in Kafka's *Urteil*. In this latter work the teacher must be prepared to accept a diversity of opinion. The relatively clear-cut forces at work in Schiller and Kleist are not so readily identifiable in Kafka.

The teacher may also wish to consider the aspects of guilt and atonement in these three authors against the broad background of classical Greek drama.

Composition

Assuming that the College Board Advanced Placement Examination is an adequate indicator of course standards, we may use it to assess composition requirements. The exam-

ination contains one writing question of moderate difficulty which requires the candidate to answer questions about a given literary selection in writing.

As with the audio-lingual skills previously discussed in this bulletin, it is recommended that the writing be made an integral part of the reading activity. Naturally, care must be taken that the course does not place too great an emphasis on writing. By concentrating all four of the language skills - listening, speaking, reading, and writing - on the same material, the teacher will contribute to the learning process through built-in repetitions, exposures, and reviews.

The reading will contain a variety of prose types, including description, dialog, and exposition, with which the teacher can design effective composition exercises, such as transforming direct discourse into indirect discourse and vice versa. Students may occasionally be required in class to write summaries of their readings. In addition, they may be asked to write answers in German to written questions in German which are based on a variety of passages.

In a class where analyses and discussions of the reading are conducted in German and where the teacher requests follow-up essays, these might well be written in German. The essays could either summarize the discussion, highlight one aspect, or represent student reaction to a point. However, the essay should always be based on a stated topic as a starting point for the clear organization of ideas. Such a procedure has been successful in the past because the students benefit from the language models of the several discussions which always precede writing assignments.

Since the examination allows the composition to be written in English, it seems the greater part of wisdom to assign similar compositions on similar topics throughout the year. Perhaps compositions in English and in German might be alternated. Be that as it may, it would be equally wise to require all compositions in German to be written directly in that language and not to be translated from a prior model in English.

Culture

The scope of the reading aim of the college-level course does not leave much time for extensive cultural studies extraneous to the reading; these activities can well be carried on through the reading, for 1) the literary studies of the course naturally form a part of culture in its sense as the intellectual and artistic content of a civilization; and 2) the thought, speech, and actions of Germans embodied in their literature constitute culture as being concerned with significant patterns of behavior. For example, behavior patterns, at a specific time, of the commercial bourgeoisie in Hanseatic Lübeck and Swiss Goldach will be an object of study in *Tonio Kröger* and *Kleider machen Leute* respectively.

Music can be introduced through the medium of the *Lieder* in those cases where the poems studied have been set to music by German composers. The musical interpretation of the poet's text will certainly prove profitable and pleasurable.

Without expending too much time, a teacher may wish to show the class examples of the fine arts paralleling the various literary periods. This could be especially appropriate in those cases where the poet, like Goethe or Keller, has been a practitioner of sketching, painting, or other arts. Bulletin boards could display such art samples throughout the year.

To vary the pace, furnish information, and provide challenging variety for skill development, the monthly German newsreel "Deutschlandspiegel" could be ordered free of charge from the German consulate in New York City or the embassy in Washington (see appendix). There is also a limited supply of older newsreels available from the Bureau of Foreign Language Education, the State Education Department, Albany. Designed especially for American students, the film presents an excellent summary and exhibits a pleasing balance of topics. Since a script accompanies the film, which may be used by a school for at least two days, the teacher may prepare duplicated drills on the up-to-date vocabulary and expressions used.

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